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of the



An Essay to which the Council of the Manchester Society of Architects awarded the Society's Prize, offered in 1883, for an Essay on the Manchester Cathedral Church.

BY

T. Locke Worthington.

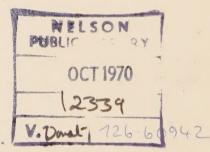
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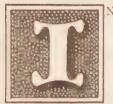
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Preface.



the following account of the Cathedral Church of Manchester, the **foundational Bistory** is, after careful consideration, placed first, in order to explain the origin and formation of the main body of the present structure.

THE origin and history of the various **Chantries** is then given, thereby explaining the existence of the present Chapels and Outer Aisles.

FTER this explanation of the Plan, follows an account of the 3nterior.

ARTICULARS of the Monuments, Brasses, &c., and the Stained Glass, are given separately to prevent confusion and complication.

DESCRIPTION of the Tower, and an External Survey of the Church then follow. Finally a dated record and notes on the various modern Alterations and Restorations are given.

THE description is assisted by two sketch Plans, and illustrated by a series of Drawings and Sketches.

ARIOUS works and many pamphlets have been, from time to time, published concerning the "Old Church." My endeavour has been, by examination and comparison, to sift out what appeared to be correct records concerning the architectural history of the building. As regards any description of the existing structure all these publications are either somewhat out of date or too cursory. The author of this small volume wishes, however, clearly to express his indebtedness to many of the following works, not only for vivid descriptions of the Church, but for opinions expressed on many disputed questions:—

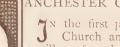
Chronicles of Manchester, by Hollingworth, 1656. History of Manchester, by John Whitaker, 1771. Collectanea of Manchester, by John Harland, 1866. Lancashire Chantries, by Rev. F. R. Raines, 1862. History of Lancashire, by Edward Baines, 1836. Description of Manchester Collegiate Church, by John Palmer, 1848. History & Architecture of Manchester Cathedral, by Arthur Ashpitel, F.S.A., 1850. Rectorial and Parish Church of Manchester, by James Croston, 1879. Memorials of Manchester, by Mackenzie E. C. Walcott, 1865. Churches of the Middle Ages, by H. Bowman and J. S. Crowther, 1853. Cathedral Churches, by H. and B. Winkles, 1835. Handbook to the Cathedrals in England, by John Murray, 1869. History of the Collegiate Church of Christ, by Joseph Aston, 1818. The Manchester Historical Recorder. The Manchester Guide, 1804. The Manchester Guardian, City News, Courier, &c. The Builder, British Architect, &c. Maps, Papers, &c., in the Chetham Library.

August 1884.





Introduction.



ANCHESTER Cathedral has two great disadvantages:

The first place it was built for the purposes of a Parish Church and not a Cathedral. The greatest enthusiast Church and not a Cathedral. The greatest enthusiast will confess that our Church lacks much of the dignity which marks our English Cathedrals of the older foundations. Designed for the purposes of a Parish and Collegiate Church it has been, from time to time, enlarged by the addition of Private Chapels or Chantries, most of which have, however,

now lost all individuality. Though many of our Cathedrals far outstrip Manchester Cathedral in beauty and magnificence, the greatest sceptic must allow that its perpendicular* architecture is both rich and meritorious.

🏲 N the second place it is disadvantageously situated. Built in the midst of a large I manufacturing town, and surrounded by a vast multitude of both large and small chimneys, the stone structure has a hard battle to fight, and consequently has constantly to be repaired. It is satisfactory to notice that the Ramsbottom and Derbyshire stones have withstood the elements far better than the red soft Collyhurst stone, of which the Church was originally built.

*Note.—Its architectural treatment, known as the Perpendicular Style, bears an interesting analogy to the following buildings erected during the same period:-

The west front and south porch of Gloucester Cathedral, 1420-1437. The Church of St. Lawrence, at Ipswich, 1420-1431. The Church of St. Mary, at Bury St. Edmunds, 1424-1433. The Chancel of Luton Church, Bedfordshire, 1430-1440. St. John's College, Oxford, 1437.
All Souls' College, Oxford, 1437-1442.
King's College Chapel, Cambridge, 1440. Eton College, 1441-1522. The Divinity School, Oxford, 1445-1454. The Tower of Merton College, Oxford, 1448-1450. Winchcombe Parish Church, 1456-1474.









Foundational History.

HEN our forefathers, the Saxons, arrived in Manchester about 600 A.D., the town, which had been the old winter camp of the Romans, was removed from Aldport (old town) near Castle Field, on the north bank of the River Medlock, to the neighbourhood of Huntsbank; and the church of the old settlement was probably neglected. The

new settlement was about a mile north of Aldport, and the Saxon lord built a manor house on the site of the Chetham's Hospital, at the confluence of the Irk and Irwell. A new church was probably built on the site of our present structure, and within the moated grounds of this castle, which were bounded on the west and north by the Irwell and the Irk, and on the east and south by a deep fosse or moat, which commencing at the Irk, continued along the line of Todd Street, Hyde's Cross, Hanging Ditch, and Cateaton Street, until it joined the Irwell.

m E have evidence from the Domesday Book (1080-1086) that an ecclesiastical establishment existed in Manchester at least so far back as the reign of Edward the Confessor. The following quotation informs us that in the time of "King Edward the Confessor, the church of Saint Mary and the church of St. Michael held in Manchester one carve of land free from all customs save (Dane) geld." These two churches probably held their lands jointly, and together formed one rectory and Parish Church of Manchester.

Collingworth mentions the appointment of rectors to the parish of Manchester in 1299, 1301, and 1313, and informs us that a survey taken in the latter year mentions the Church of Manchester to be worth two hundred marks, and is at the presentation of Lord de la Warre.

s regards this old church, and in fact anything previous to 1422, very little is Old church known. As stated in the Collectanea of Manchester, probably from 627 to 1066, the church was of wood, but afterwards replaced by a stone structure. Some authorities state it to have been a timbered building, somewhat similar to the chapel of Denton, near Manchester. Hollingworth tells us that one part of the wooden building was removed to "Oardsall," and another part to Clayton, but most to Trafford, which in 1656 was known as "the greate barne." Mr. Ashpitel goes so far as to suppose that the barn at Ordsall Hall was the nave, and that at Stand the choir. He supposes the old roof to have been built at the beginning of the 14th century, since it contains decorated features similar to the roof of Adderbury, in Oxfordshire. We have the following to support the supposition of this earlier structure :-

- (a) Authority of chroniclers as to the removal of the old church.
- (b) The tradition handed down from father to son.

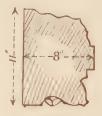
The following appear also to support the former statement, that, part at any rate, of the old church was built of wood:—

- (c) The resemblance in style of these barns, &c., to other work whose date is known.
- (d) The country was once filled with erections of this kind, similar in construction to the present church at Denton.
- (e) Stand Hall belonged to the Stanley family, and was built by a member at the period Stanley was warden. It is probable that use was made of the timber from the old church, which was then removed.
- (f) The existence of very old carved work, said to have been removed from the old church.

Old church partly of stone. 3^T is, however, also certain that there was stonework in the ancient church prior to the Wardenship of Huntingdon, 1422-1465. We may, without merely dreaming, picture it to ourselves as a stone church with a high pitched decorated roof.

THE following points appear to prove the existence of a church, if not altogether, at least largely, built of stone:—

- (a) The discovery of early mouldings during the restoration of the South Parish Porch.
- (b) The discovery of decorated and even Early English mouldings in the foundations of the tower during its removal in 1864.
- (c) The discovery, during the restorations of 1883, of some fragments built into the interior of the clerestory wall. I give a sketch of one, probably a voussoir, containing the dogtooth ornament, which gives rise to many speculations.
- (d) The character of the detail in the lower portion of the old tower. There was a strong decorated character in the doorway, and in the masonry for two-thirds of the height up to the west window.



SECTION



ELEVATION

Erection of the present structure.

T was in 1422 that Thomas West, Lord de la Warre, having in 1419 succeeded to a large estate, and to the advowson of Manchester rectory, and having received a license from Henry V., May 22nd 1421, erected a collegiate church on the site of the ancient church of the rectory, dedicated to the Blessed Virgin, St. George, and St. Denys. Possibly no part of the existing structure is of earlier date, though some authorities claim, as is indeed probable, the foundations of St. Nicholas's Chantry, and the lower arch of the Lady Chapel, which shows positive signs of decorated detail, to date back to (about) 1350.

Hunting-

THE first warden of this collegiate foundation was Sir John Huntingdon, 1422-1458. His building was equal in extent to the present choir, with a north and south aisle, and a chapter house on the south side; as to how much of Huntingdon's choir is contained in the existing structure is a matter concerning

which we have but little if any direct evidence. Murray expresses in the following sentence all that we know for certain-"The choir was certainly built at the cost of the first warden, although it was greatly altered by James Stanley, warden from 1485 to 1509." The following is a list of what Mr. J. Palmer thought remained to us of Huntingdon's work (see Plan I):-

- (a) The foundations of the chancel piers.
- The demi-pillars, and the arch forming the entrance to Chetham's Chapel.
- The walls and the arch over the window, at the east end of the north aisle of the chancel.
- The foundations of the arcade (then a wall) which now divides the said north aisle from the Derby Chapel.
- (e) The demi-pillars and walls of the east end of the south aisle.
- (f) The foundations of the south aisle wall, and the wall beneath the sills of the two windows adjoining the east end of the said aisle (except the casing, &c.)
- The foundation walls supporting the pillars in front of Jesus Chapel, now known as the Byrom Chantry or Library.
- (h) The materials of two window bays, which were removed outwards to form the Byrom Chantry. Restoration has almost entirely done away with this trace.

It is extremely probable that Huntingdon's roof sprang from the level of the present clerestory sills. Certainly the repetition of the eagle round the clerestory of the choir is sufficient to prove that James Stanley built this portion of the structure.

Ralph Langley (1465-1481), younger son of the wealthy house of Agecroft, Langley's completed the removal of the old structure on the west. To him is due the foundation of the beautifully-proportioned nave, together with the two side aisles. At the same time St. Nicholas's Chantry was built on the south side, and not very long afterwards St. James's on the north side. These give an excuse for the term transepts, which some are so anxious to honour the church with possessing. They have, by extension (e.g., St. George's Chantry, &c.), long been amalgamated into the main body of the church (see Plan I). Exception must be made of the octagonal turrets and the present chancel arch, due to the rich and powerful Stanley, by whom the nave was finished. That Stanley built the upper portion of the nave is borne out by the fact that the clerestory and upper portions are later in character than the lower portions, and correspond to the later perpendicular of the Derby Chapel. Langley's first roof was no higher than the cornice over the nave arcade (remaining prior to 1883), indications of which roof were found under the cement on the eastern side of the tower, which was pulled down in 1864.

🏲 T is, however, to Sir James Stanley, who was warden, 1485-1509, that honour is due Stanley's J for the most valuable work in the church. To him we owe the beautiful clerestory of both nave and choir. Having pulled down portions of Huntingdon's work, he began to build the octagon turrets and the chancel arch, working up to the old demi-pillars now remaining in the wall at the east end of the chancel. The window at the east end (tracery restored) and the clerestory are his work. The messo-relievo, elsewhere described, of the house of Huntingdon, on the spandrils of

the beam at the west end of the choir, seems to prove that Stanley, if he did not replace, made use of the timbers of the former roof. It is probable, for reasons explained in the account of the chapter house, that Huntingdon erected an octagonal chapter house, and not a mere rectangular vestry, as is commonly supposed. Stanley replaced Huntingdon's single door by two doors, and erected a large enclosing archway, with panelled soffit. A similar treatment of the arch is to be found in the chapels of many churches built at this time, e.g. the Lichfield Chapels in the churches of All Saints and St. Laurence, at Evesham. At the same time William Galley was extending the church on the south side, and forming St. George's chantry.

THE splendid choir stalls were erected conjointly, about 1508, by Stanley and Richard Beck.

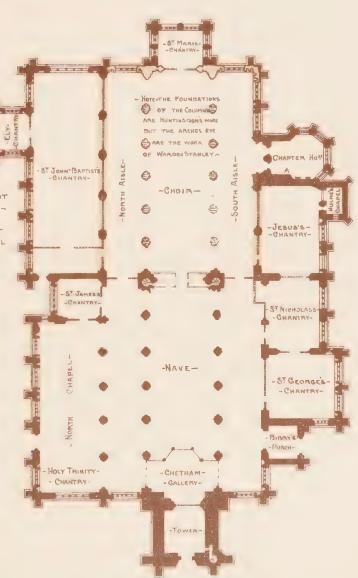
The rest of the foundational history of our church, and explanations of its plan, are necessarily included in a history of the chantries given in the next chapter. To understand how the foundational history applies to the present building, an examination of its various restorations is a necessity, an account of which is, however, not given before the interior and exterior of the church have been described.



- SKETCH PLAN OF MANCHESTER CATHEDRAL-

- -AS IT STOOD BEFORE THE ALTERATIONS IN 1815-
- ALSO SHOWING THE SITUATIONS OF THE CHAPELS-
- -AND INDICATING THE REMAINS OF J. HUNTINGDONS-
- CHOIR IN GREY -

- PLAN I -



- SCALE OF FEET-

MOTE: THE OUTLINE OF THIS PLAN IS TAKEN FROM MY 3 PALMER'S IL LUSTRATION IN THE FOUNDATIONS OF MANCHESTER —

NOTE- THE CHOIR & NAVE HAVE NOT QUITE THE SAME ORIENTAL LINE - THE WALLS & ARCADES OF CHOIR (EXCEPT SOUTH ARCADE) DEFLECT SOUTHWARDS OF NAVE ORIENTAL DIRECTION _ FOR DIMENSIONS OF IRREGULARITIES SEE PLAN II.





Chantries.

SUCCINCT history of the several chantries, besides explaining the existing plan of the church, is in itself an important and interesting illustration of bygone times and customs. These chantries or chapels, in which an altar was dedicated to some saint, were erected by families for private

They were also largely used as family burial places, notably the Trafford The Rev. F. R. Raines writes—"The era of some of the Lancashire chantries rises as high as the 13th Century, although the greater part of them may be assigned to the later Plantagenet and early Tudor period. . . . It was not until the commencement of the 7th Century that the doctrine of the efficacy of prayers, in alleviating and shortening the sufferings of purgatory, was fully recognised by the church of Rome. A school for chanters was at that time established by Gregory the Great, the chantry being a small chapel or enclosure, within a church, and sometimes a distinct and separate building at a distance from the church, in which an altar was erected and consecrated, and a priest appointed to chant certain prescribed services for the welfare of individuals, specified by name, whilst they were living, and also for the repose of their souls after death. . . . Names of celebrity were long remembered and enshrined in grateful hearts, and handed down to posterity as if written in the page of history." The chapel was divided from the church by perforated screens, examples of which can now be seen in the Chantries of Jesus, St. Mary, and St. John the Baptist.

THE following short description commences with Brown's Chantry, adjoining the south-west porch, and concludes in the north-west angle of the church.

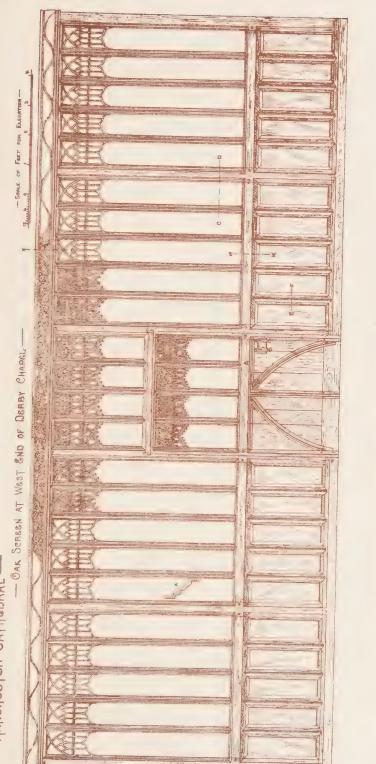
ROWN'S Chapel, dedicated to St. George, had two chantries founded at the same St. George's altar. The first was founded by Robert Chetham, a representative of the Crumpsall line, in 1501. The second was founded by a merchant, William Galley (Galey), in 1508 (some authorities state 1502). The building of this chantry, which has existed for so long, was without doubt due to Galley, as recorded on a monument remaining till 1650—the fabric "was bilded by W. Galey, sumtime merchant of Manchester, and Elizabeth his wife, and Nicholas his broder and executor, on thys theire costes." Subsequently, in the hands of the Browns, it was sold to Samuel Wright, and then to W. Hodson, of Fawthorpe, from whom, in 1815, it was purchased by the churchwardens for f_{1200} , and restored in that year. Before the alterations in 1815 it was separated from the south aisle by a large arch. The screen, well executed in English oak, was removed during alterations. On the east it was separated from St. Nicholas' Chantry by a screen containing a doorway. Two arches now take the place of the wide single arch, and the small east window has been removed (see Plans), and the whole of the chantry floor has been covered with free pews for the parishioners.

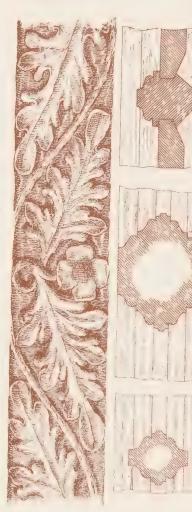
St.Nicholas's Chantry. THE next chantry, adjoining on the east, is the Trafford Chantry, dedicated to St. Nicholas, and regarded as the oldest in the church. It was possibly in St. Nicholas, and regarded as the oldest in the church. It was possibly in existence prior to 1465, some say so far back as 1349. It is supposed to have been built at the former date by Sir Thomas Booth. This chantry has lost all its former character, and now, with the old St. George's Chantry on the west, forms the outer south portion of the nave. It was in 1815 that the present four pillars and two demi-pillars were placed to correspond with those on the north side of the nave. The former arrangement can be seen on an examination of Plan I. The screen under the arch of separation was originally of carved oak, subsequently of inferior wood, and finally, with those on the north side, removed altogether. When the pillars of red sandstone had been carefully worked, they were coated over with Roman cement to match the rest of the nave—an extraordinary proceeding! The arch separating this and the Byrom Chantry once contained an eastern window, lighting "the old south transept of the church," as some people are anxious to call it. The arch up to 1815 was wainscotted with oak. It is now filled in with plastered brick, which is just about to be removed and open stone tracery placed in this old east window, whose jambs and sill are clearly discernible. Mr. J. Palmer writes—"The upper part of the framing coved over in form of a canopy towards the roof; and in the panels below were painted the life and crucifixion of our Saviour; and the latter subject occupied the panel immediately over the void space where the altar had formerly stood. Long before it was taken down the painting was nearly obliterated, but many passages of our Saviour's life could be clearly identified. Near the wainscoting hung four escutcheons, a banner, a spear, and a helmet; and on the floor, at each side of the altar, stood a raised altar tomb adorned on the sides by a few blank shields, but without any memorial or inscription." These tombs were removed in 1815, and a new vault was sunk under a part of the west end of the chantry, and the floor above covered with oak pews. A small stoup has just been discovered in the south wall.

Byrom's Chantry.

THE Byrom Chantry, dedicated to our Lord Jesus Christ, was founded by Richard Bexwicke, in 1506. It is situated was a feel of the Christ, was founded by Richard Bexwicke, in 1506. It is situated west of the Chapter House, and east of the Trafford Chapel. It opens by two arches into the south aisle, from which it is separated by an oak screen of superb design and exquisite workmanship. In 1830 the old screen was repaired by Mr. George Ascough Witty, an eminent sculptor in wood; Mr. Witty carried out a true restoration of the old ornaments. Richard Bexwicke, in 1506, removed the windows and wall of the south aisle (warden Huntingdon's work), and placed them southwards on a line with the walls of the Trafford Chapel. In 1829, when the chantry was granted for the use of the parish by Miss Eleanora Byrom, the churchwardens renewed the three windows and cased the lower part of the external wall, adding a new doorway under the most westerly window. A screen at the west end was erected, and a flat panelled ceiling of wood constructed, and a portion of the chantry thus converted into a comfortable room. At the time when Hulme's Chantry was pulled down, a door was constructed on the east side leading into the Chapter House. The east and south sides are now occupied by cupboards for the vestments, &c., the west side being covered with the library shelves.

St. Mary's Chantry. Ary's Chantry, otherwise known as the Lady Chapel, but generally called Chetham's Chapel, situated at the east end of the chancel, was probably founded by warden George West, Lord of the Manor, patron of the church, and youngest brother of Lord de la Warre, in 1518. When examining the arch of Huntingdon, however, one is inclined to believe that he only took down and partially





-Seation on G.H.

-Section on E.F.-

-Section on C.D.

TLACKE WOMTHINGTON DELT.

- Section on A.B-



rebuilt what had already been erected by Huntingdon, or some unknown individual at an earlier date. The present structure is almost entirely work of the 18th century, and the foundations below the level of the lower part of the pillar base mouldings can alone be attributed to West (warden 1518-1535). The arch connecting the chapel with the rest of the church is one of the most interesting and oldest pieces of masonry in the church. It is elsewhere described; suffice it in this place to say that the mouldings of the piers and arch belong to the decorated style, and the shafts are ribbed in the same manner as the decorated shafts in Chester Cathedral. The screen, dividing the chapel from the retrochoir, is of skilful and laborious workmanship. The Puritan, the enemy of all church art work, has left his irreparable marks here, but, though shattered, modern attention and respect has tended and preserved it. On each side of the door, in the divisional screen, are three figures somewhat mutilated, and covered by canopies. Over the door, in the centre, are fragments of "St. George in combat with the Dragon." The screen was restored to its present state by Sir George Gilbert Scott. The expenses of rebuilding the east end of the chantry were paid by Mr. G. Pilkington. The chapel, lighted amply by two windows on the north, east, and south sides, and containing an altar carefully tended and decorated, forms a pleasant surprise to the visitor who walks round the somewhat gloomy aisles and retrochoir.

THE Chantry of St. John the Baptist, commonly known as the Derby Chapel, was founded by Sir James Stanley, fourth warden and Bishon of Ely and built by founded by Sir James Stanley, fourth warden and Bishop of Ely, and built by John Stanley between 1513 and 1515. We are told in the MS. History of the Wardens that—"at Manchester he builded a most sumptuous chapell on the north side of the church, being 28 yards long and 9 yards broad, and a square chapell on the north side of that again he built." It extends the whole length of the choir, being divided from the same by a series of five arches, which were built by Sir John Stanley, the founder's son, who removed the windows erected by warden Huntingdon in the north aisle. It is interesting to note that the mouldings of this arcade are of later character than those of the choir. The capitals of the piers are semi-octagonal, and not round, as in the earlier work. The entrance to the chapel is from the westernmost bay, through the beautiful screen work which fills each archway. These screens, constructed of native oak, between 1506 and 1516, though not so well executed as that on the north side of the library, are elaborately ornamented and elegantly constructed. The tracery contains three designs, many panels having however been very poorly restored from time to time. Opposite the choir entrance is the private north entrance, the vestibule being screened off from the chapel. Proceeding up the single central aisle the visitor will be struck by the pleasant subdued light, due largely to the stained glass in the windows. The most beautiful window in the Cathedral—marred somewhat by inferior modern stained glass—lies at the east end of the chapel; it is of late perpendicular character, and has on each side two fine canopied niches. An excellent and varied view can be obtained in this chapel of the east end of the choir, with the rich divisional screenwork in the foreground. On each side of the central aisle are two ranges of substantial seats of English and Dantzic oak. The raised area, constructed in 1859, is covered with floreated tiles, and a communion table is placed under the east window. A reading desk on the south side, and seat accommodation for a few choristers on each side, occupy the east end. An octagonal stone font, with a small oak cover, stands (see Plan II.) in front of the divisional screen to the Ely Chantry. This chapel has been used as a Baptistry ever since 1815. During the restorations of 1858-1859, the walls were stone coloured, and all the oak screen work enclosing the chapel was put in order. An inscription under the third window informs us that in the years

Chantry of St. John the Baptist. 1839 and 1840, at the joint expense of the Right Honourable Edward Smith, Lord Stanley, Earl of Derby, and the inhabitants of the Parish of Manchester, the roof having become dilapidated, was taken down and restored—"at which time the said Earl of Derby transferred all his rights, privileges, and interests in this chapel to and for the use of the Parishioners of Manchester for ever, on this condition, that the said Earl of Derby and his representatives should be exonerated from all costs and charges whatsoever which may hereafter be required to keep the chapel or any part of the roof in repair." It should be remembered that since its foundation this chapel has been almost entirely rebuilt, and the sculpture reworked.

Ely Chantry

chapel, known as the Ely Chapel. It is now used as the choir singing school. Sir John Stanley completed this chantry for the reception of his father's (Bishop Stanley's) tomb. In each wall is a window, with niches at the sides enclosed within the arch of the window, as in all the other windows. These niches contain brackets supported by angels and grotesque figures. The windows are filled with glass bearing the letters IHS., and in the central light of the north window is a figure of Bishop Stanley. The fine old oak screen, separating this chantry from the Derby Chapel, was removed here from the St. James's Chantry in 1859. Previously there had been a cumbrous old iron railing. This divisional screen is better, both in detail and its preservation, than the others surrounding the Derby Chapel; all made in Bishop Stanley's time.

Chantry of St. James. The Chantry of St. James (Strangeways Chapel), portion of which was, up to 1884, occupied by the Registry (see Plan II.), has now lost all its foundational characteristics. It was founded in 1507, and dedicated to St. James by R. Hulme, of Hulton Park. Some attribute the foundation to a Robert Chetham. The chantry is popularly known as the Strangeways Chantry, the Ducie family being buried here from 1588 to 1773, according to the registers, though they have left no monuments. This, and the Chantry of St. Nicholas, are by some people looked upon as forming respectively the original north and south transepts of the church (see Plan II.) They certainly occupy the positions of transepts, but their builders never intended them as such, and their size and design would have been out of all architectural proportion as transepts. An oak screen, of similar design to those at present in the Derby chapel, formerly enclosed this chantry, as may be seen on Plan I., there being a door on each side. The old stoup of the chapel is now to be seen on the east demi-pillar of the outer north arcade.

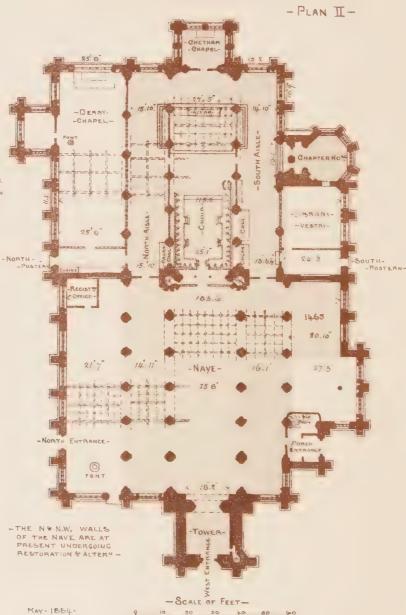
Chantry of the Holy Trinity. PITTLE is known of the chantry in honour of the Holy Trinity, situated at the west end of what is sometimes called the north chapel. It was founded in 1498 by William Radcliffe, Esq., of Ordsall. The altar stood under the west window of the chantry, which contained richly-stained glass, representing our Lord's arraignment and crucifixion. The altar was largely used by strangers as a place for private prayer.





- SKETCH PLAN OF MANCHESTER CATHEDRAL-

- AS IT STANDS-1884- ALSO INDICATING THE MOST-
- -IMPORTANT FITTINGS AND THE ROOF ARRANGEMENT-
- -AND SHOWING THE CHURCH IN GREY BLOCK AS IT WAS -
- BUILT BY WARDEN HUNTINGDEN (1422-1458) & SIR RALPH -
- LANGLEY (1465-1481) BEFORE WARDEN STANLEY'S TIME -
- -Note: Choim oriental line Deflects Southwards of Nave-



NOTE: THE DIMENSIONS, ARE
TAKEN FROM A PLAN WHICH
WAS EXECUTED BY MESS! I.
AND J. P. HOLDEN IN 1845.



Maße.



the five entrances to the interior of the Cathedral, three lead into the Entrances. nave. They consist of:—

(a) The principal west tower entrance, used only on special occasions.

(b) The south porch entrance, used throughout the year daily.

(c) The north entrance, opposite the latter. This is at present undergoing modification.

of columns, the effect being greatly increased by the late removal (during July 1883) of the ponderous and unsightly north gallery. A striking feature also is the large chancel arch, which enables a fine view to be obtained above the chancel screen of the eastern window. Both the north and south portions of the nave have now entirely lost all appearance of a series of chantries or chapels, for which they were from time to time built, and are now filled with seats. Most of the old oak screens were removed in 1815. The lofty side-windows are of four lights, and contain good late-perpendicular tracery, with the exception of the two debased windows of St. Nicholas's Chantry.

THE clerestory windows, of five lights, are somewhat wide in proportion to their height, and the interspace of masonry between them is peculiarly narrow in proportion to the width of the windows themselves. This, however, admits of a greater area of glass, and therefore of light.

work executed in the 15th century. This does not of course apply to the external casing with grit stone, and the lamentable coating of Roman cement on the interior, now only to be seen on the south aisle. Though there is no trustworthy written record of its erection, the larger portion of the design (we cannot now say building) is generally attributed to Sir Ralph Langley, 1465-1481. It was in 1815 that the nave was covered with the Roman cement referred to above, the true proportions of the mouldings being thus wholly destroyed.

Six arches on either side of the central aisle are supported by five pillars and two demi-pillars of most skilful and graceful proportions. Each pillar includes four engaged shafts terminated by simple moulded capitals, from the abaci of which the mouldings of the arch spring. Each shaft is separated from its neighbour by a roll and fillet mould, which, springing from the base, extends continuously round the arch. The east and west shafts are filleted, the fillet terminating under the abacus of the capital. As shown on the adjoined diagram, the shafts facing respectively the north and south aisles contain a minor shaft, which runs somewhat awkwardly through the abacus of the major shaft, and is finished by a capital on a line with the

Architectural detail described springing of the clerestory arches. From this capital the roof principals spring, and the column is flanked by one on each side rising from the sculptured cornice; this cornice runs the full length of the church below the sills of the clerestory windows; it is capped in each bay by thirteen trefoil floral ornaments. The spandrils of the nave arcade below are filled in with quatrefoil and trefoil tracery. Each circle of the quatrefoil is sub-divided into a trefoil, and contains in the centre a shield; these shields are covered in each bay with the arms and crests of those by whose liberality respectively the late restorations have been made. It should be noticed that the shaft capitals of the arcade between the outer and inner aisles are semi-octagonal, whilst those between the inner and central are rounded, and that the arch mouldings of the former are of a more severe and simple character.

THE clerestory windows consist of five lights each, and previous to restoration were filled with plain tracery. The cusps and mouldings, introduced by the late architect, Mr. James P. Holden, many years since, are a great improvement. The spandrils between the clerestory windows are ornamented in the same way as those in the arcade below. A section of the pier mouldings between the windows is shown on the Diagram.

Roof.

THE roof is supported by seven substantial and moulded oak principals. Their spandril brackets rest on small triple columns, which spring from behind demiangels. The figures on the north side hold wind instruments, whilst those on the south side bear string instruments. The six bays are sub-divided into thirty-two squares as indicated on Plan II., at the intersection of which are carved bosses of good workmanship and design. The roof was richly coloured in the reign of Charles II. In 1819, however, it was washed over with an uniform colour, whilst in 1847 it was recoloured in blue, red, gold, and white. The panels were blue, the bordering fillet white, the adjoining cove red, and the mouldings below white and gold. The prominent portions of the bosses were coloured gold, the hollows blue, and the intermediate parts red. The roof, since the restoration of 1884, has been left uncoloured, and let us hope it will remain so, for what could be more suitable than the natural colour of the oak. The principal beams have on each side five shields; this makes sixty shields altogether, twenty-seven of which have the arms of the Deans (formerly wardens) of the church carved on them, the most interesting of which are the following:—

1422.—John Huntingdon, his rebus, a huntsman with dogs in chase and a tun.

1459.—John Booth. 1465.—Ralph Langley.

1485.—James Stanley.

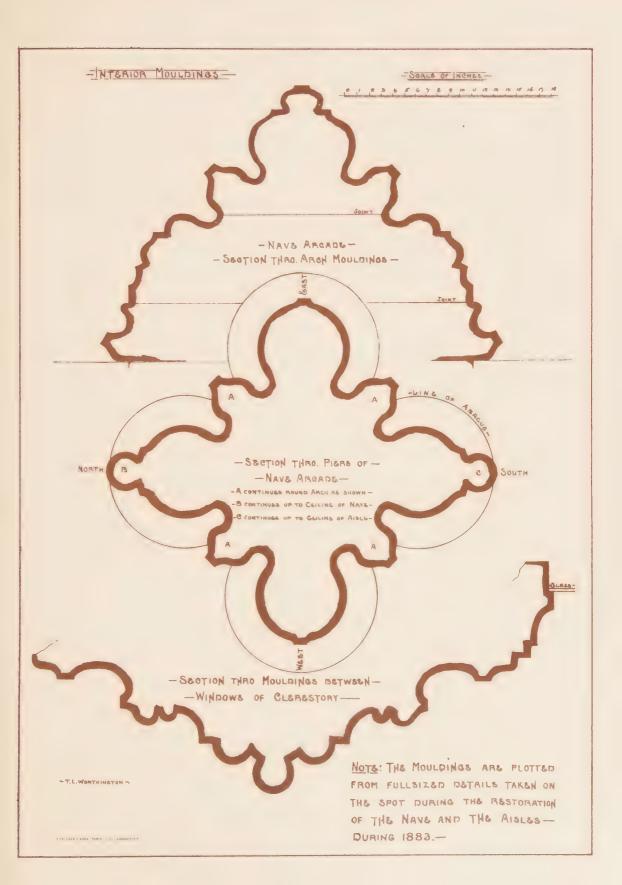
1509.—Robert Cliff.

1513.—Alday. 1518.—George West.

1636.—Richard Heyrick.

PRIOR to the late restorations the ensignments of the various dioceses, under which the church has flourished, were pointed on the distributions of the various dioceses, under which the church has flourished, were painted on the shields in the spandrils of the nave arcade, viz.:--Canterbury, Lichfield, York, Chester, and finally Manchester itself (1847). The spandrils of the chancel arch bear each a shield containing respectively the arms of Henry V. and Thomas de la Warre.

THE late restorations, under the direction of Mr. J. S. Crowther, have been executed with a red Delamere stone for the internal work, and a hard Derbyshire stone for the external work.





SHORT account of the galleries appears to be both necessary and interesting. Galleries The first gallery in the church was the south gallery, erected in 1617. This gallery was superior to that on the north side, and had an elaborate front. It was erected at the expense of Humphrey Booth, of Salford.

SMALL gallery belonging to the Right Hon. Lord Ducie, commonly called the Strangeways Gallery, was erected in 1660 on the north side.

THE Chetham gallery, at the west end of the nave, was built in the same year.

GALLERY on the north-west side was erected in 1698.

THE north and south galleries were re-erected during the years 1814 and 1815.

THE Chetham Gallery was pulled down years ago, and in 1883 the cumbrous and unsightly gallery on the north side was entirely removed. The south gallery was of late construction, being erected in 1876; its removal was lately decided on (July 1884). It has been just (August 1884) removed, so that now no ponderous galleries exist to destroy the proportions of the nave.





Choir.

HE choir, consisting of six bays, is of the same height as the nave, and, though somewhat richer in its details, is similar in general design.

T is probable that J. Huntingdon (1422-1458) built a choir as high as the present clerestory, and this is confirmed by an examination The remains of his work are shown on Plan I. The piers and archway to the Chetham Chapel, in the retrochoir, afford the most interesting piece of stone archæology in the Cathedral. The inner arch contains a rich group of mouldings; and the repeated occurrence of the roll and fillet, the undercutting, and the arrangement of planes, all are characteristic of the decorated To judge from the mouldings alone, the work might be regarded as executed sometime (1330 to 1360) previous to the wardenship of Huntingdon, whose work it is supposed to be by some. The arch is supported by demi-shafts, whose capitals have a richly-moulded abacus. Enclosing this arch is one most peculiarly constructed to avoid the necessity of pulling down the earlier work, and at the same time harmonising in its detail with the rest of the choir. This arch contains all the characteristics of the perpendicular style. The arch was flattened to an extreme in order to enable the east window to be as high as possible, and this accounts for the east sill cornice being below that round the rest of the church.

JT is, however, to Bishop Stanley that the building of most of the present choir is due (exclusive of alterations).

Why Stanley should have built a new choir in 1485, so soon after Huntingdon had finished his work, is far from satisfactorily explained. There appear to be two alternatives, (1) either Stanley wished to have a loftier and more elaborate choir, and wished to make the architecture such that, with a divisional chancel arch, a similar design might be carried out in the nave. Huntingdon's choir was too low for any such idea, and Stanley, having removed the roof and a large portion of the masonry, added the present clerestory, chancel arch, turrets, &c., maintaining, however, the general plan of Huntingdon's erection; (2) or Huntingdon's plan of choir differed from the present erection of Stanley. This is highly improbable, because the west end of Huntingdon's choir must have adjoined the east end of the old original parish church, whilst the east end is proved by what yet remains.

South aisle.

THE first two bays from the west of the south choir aisle are filled with a rich oak screen; a door in this screen gives admittance into a vestibule. On the east of the vestibule another door gives access to the Byrom Chantry, now used as a library and vestry.

THE third bay on the south is occupied by the entrance to the chapter house; whilst the last two bays contain two aisle windows of late perpendicular character, which are greatly needed in this part of the church. At the east end of



-VIEW OF THE RETROCHOIR FROM THE DERBY CHAPEL-



the aisle is a most interesting group of monuments, hereafter alluded to. The east window of this aisle is of the same date as that of the chancel. Each window contains, on either side, niches enclosed in an arch. Those on the south side have brackets composed of a moulded shaft, whilst that on the east has sculptured corbels; on the right is carved a grotesque, and on the north a human figure between an angel and a demon.

THE east of the retrochoir is occupied by the archway to the Lady Chapel, Retrochoir. previously described, and the west by the modern reredos of Caen stone, a substitute for the old wooden screen. The back of this screen is covered by a fine piece of Arras work, representing the death of Ananias and Saphira, woven in 1661, and fixed in its place 1700.

THE six north bays of the north aisle open into the Derby Chapel. Each bay North aisle. contains a screen of old English oak constructed between 1506 and 1516; the entrance to the Derby Chapel occupying the westernmost bay. This aisle is unpleasantly gloomy, owing partly to the huge case of organ pipes, and partly to the fact that it is lighted directly by only one window, which is situated at the east end. It should be noted that the same difference in detail exists between the outer and inner arcades, as already noticed in the nave.

THE east window is a fine large window of seven lights. The internal arch soffit East is panelled, and it has shallow niches on each side surmounted by crocketted window. canopies.

THE chancel roof, though in general aspect similar to that of nave, is richer and Chancel more elaborated. The whole of the ceiling is one uniform stone colour. Each bay is divided into eight squares, which are re-divided into four by longitudinal and transverse ribs. Each panel is filled with rich tracery, and at the intersection of the beams are rich bosses of foliage. (The arrangement and relative sizes of the panels may be seen on Plan II). The principals of the roof are supported by richly-ornamented spandril-brackets, the spandrils being filled with open tracery, and the underside of the brace being cusped. These supports, in each principal, spring from behind an eagle holding a shield, which rests on the capitals of the attached triple columns.

me may suppose that Stanley made use of at least portions of Huntingdon's roof, judging from devices which are to be found on the last beam adjoining the chancel arch, and signifying Huntingdon; the shield, in the spandril on the south side, has a huntsman and his dogs in the act of hunting a stag; whilst the shield in the spandril on the north side has a vessel or tun.

THE principals which rest on the top of the clerestory arch are terminated by angels, holding a shield characteristic of Henry VII's. reign. The dates 1638 at the east end and 1742 at the west are evidence of two important restorations.

THE upper portions of the two easternmost bays of the chancel are fitted with Chancel open woodwork of elaborate workmanship, and executed at the end of the 15th century. Below, open ironwork, executed during last century, separates the chancel from the aisles. Similar ironwork forms the rail of the altar, the whole producing a very rich appearance.

Pavement.

THE chancel is paved with tiles of an elaborate pattern. On the front of the steps which divide the choir from the presbytery is the inscription—"The pavement of this choir was presented A.D. 1859, by William Andrew, of Ardwick, in token of respect and gratitude to the Rev. Canon Wray, on the completion of the 50th year of his ministration."

Stalls.

bays at the westernmost end of the choir. Three are situated on each side of the west entrance, and twelve respectively on the north and south sides. The Bishop's throne at the south-east end is of modern workmanship. The desks are divided on each side, by steps, into three blocks. There is also step access at both the west and east ends. The quiet subdued tone of the whole block is far more pleasing than any varied colour decoration would be, though it needs careful examination to appreciate the detailed carving and composition.

THE general design of the stalls consists of an elaborate canopy supported by two graceful shafts, which is surmounted by a rich cornice, whereon is constructed a niche to receive a statue, covered by an ornamented canopy, the whole being sheltered by a projecting cornice. (For a horizontal section through canopy see Sheet of Details.) A verbal analysis of this involved design would be wearisome, so I give instead a drawing of one of the finest samples of wood carving in the country.

3^T should be noted that the cornice on the north and south is of two different designs, and that the two stalls on the north-east, supposed to have been occupied by Richard Beck and his wife, vary somewhat in detail to the others.

Misereres

THE following is a description of the misereres, which are very cleverly carved—

ON THE SOUTH.

- (1.) This is the Dean's seat, and beneath is carved the Latham legend: tall trees containing a nest, and an eagle perched on a child—three woodmen below journeying towards a castle; a fourth has arrived and is knocking at the gate.
- (2.) An eagle flying, and in each of the circles is an eagle's leg, being part of the armorial bearings of Sir John Stanley, Knt., natural son of the Bishop, who built the south side of the stalls and parts of the church.
- (3.) A powerful carving of a dragon. This is quite intact.
- (4.) A demi-angel holding on its wings the arms of the Isle of Man. This remains in excellent preservation.
- (5.) An elephant with a castle on its back, passing through a forest.
- (6.) A fight between two naked barbarians; the left one is seated on a camel and the right one on a unicorn.
- (7.) A fox with a goose on its back, running away from a woman—a child tries to pull the woman back into the cottage. In the left circle is an old fox in a sitting posture, with a birch rod over his shoulder, teaching two young cubs to read; in the right one is another old fox also sitting, holding a book between his fore-legs, in which he is apparently reading.
- (8.) A pilgrim lies asleep, whilst his provision chest is being destroyed by monkeys. In the left circle is an ape holding a bottle, and in the right one another ape nursing a child in swaddling clothes—droll to an extreme. The perspective and grouping of this piece of carving is of a very high class, and it is much to be regretted that it is damaged.

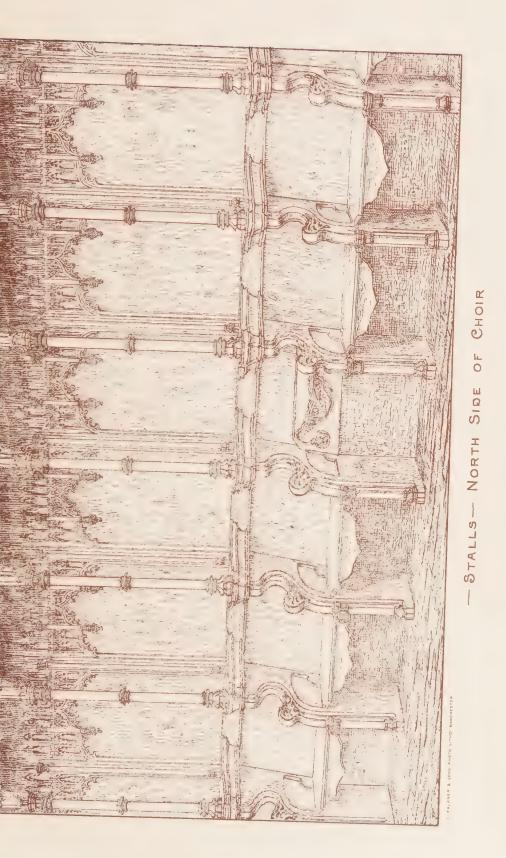


Pavement.

Stalls.

Misereres

















- (9.) A bear bait, consisting of one bear and five dogs. This is a very realistic piece of carving.
- (10.) A lion lying on guard. It has a very human cast of countenance, and probably bears a strong likeness to some deceased individual.
- (11.) A combat between a lion and a dragon.
- (12.) An ancient Briton with a club combating a dragon. This carving is in good preservation.
- (13.) A boar standing on his hind legs, and in the act of playing on the bagpipes, while four young pigs—three of them headless—are dancing to the delicious music behind a trough; in the left circle is a boar playing on a harp, and in the other is one with a pack-saddle on his back.
- (14.) An ibex lying down watching.
- (15.) A griffin with expanded wings. This has been nearly obliterated by the Puritan axe, and is the last carving on the south side.

ON THE NORTH.

- (1.) A demi-angel with expanded wings, supporting a shield, on which is the cross of St. George.
- (2.) A pelican in her nest, feeding her young ones. This is in good preservation.
- (3) A combat between two dragons. They have peculiar bead-shaped vertebræ on their backs.
- (4.) This is almost entirely obliterated. It had a man with a staff pursuing another.
- (5.) A retreating (and headless) pilgrim, followed by a woman; a broken vessel lies between them, and on each side a tree.
- (6.) A dragon apparently cleaning its own back.
- (7.1 A man with his lower half enveloped in a shell, and attacking the hind part of a dragon, which is looking back at him in a spirited way.
- (8.) Two seated men playing at backgammon; behind each are two reclining figures, one playing on an instrument and the other drawing ale. They are, it is to be regretted, both headless.
- (9.) A greyhound carrying a fox on its back, and over the shoulders of reynard is a pole, on which hangs a dead hare; they are passing through a rookery, and the rooks are looking down excitedly.
- (10.) A hound killing a stag in a forest.
- (11.) A huntsman in a wood disembowelling a dead stag.
- (12.) This is altogether defaced.
- (13.) A gamecock and a cockatrice without a head.
- (14.) An ibex lying down in a wood.
- (15.) A huntsman prostrated on the ground in a rabbit-warren. His arms and legs are bound, and he lies by a fire. There are four pots on the fire, three covered, and the other containing a poor dog about to be potted by a lively rabbit, who is standing by with the lid. This is one of the most amusing carvings.

THE cleverest and best executed carvings are beneath seats Nos. 1, 7, 8, and 13 on the south side, and Nos. 8, 9, and 15 on the north side.

Desks. THE stall desks are a substantial and elaborate piece of workmanship. Panels range along the front of the desks, filled, on the north and south sides, with two elaborate examples of tracery carving.

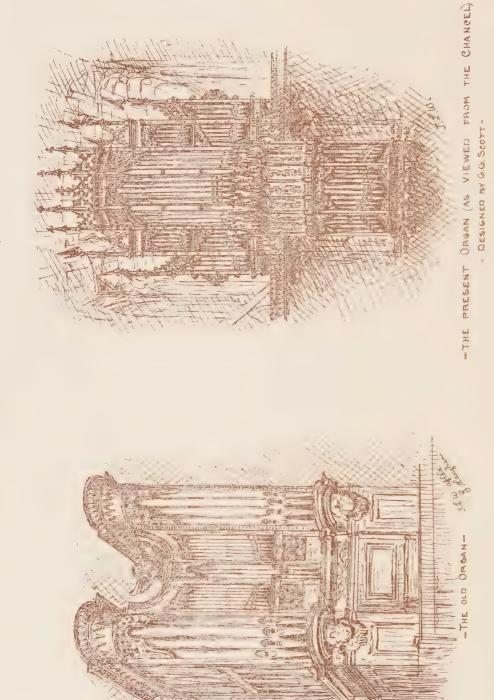
T the south-east end of the stall-desks is a shield, containing the arms and quarterings of the Stanley family, which are "1st.—On a bend three bucks' heads cabossed, for Stanley; 2nd.—Three armed legs, couped at the thigh, and conjoined in fesse point, for the Isle of Man; 3rd.—On a chief indented three roundels, for Latham; 4th.—Cheque, for Warren." The treatment of the outer side of these desk ends is striking and bold—an animal, in one case a hound, crouches on the top of a richly-moulded corbel table, which is supported by a panelled square shaft placed diagonally. This runs through a miniature roof of three gables, resting ultimately on a moulded platform.

the desk end of south side, adjoining the Dean's stall, the arms of Stanley are again carved; above the arms, and separated by an ornamented string course, is the Latham legend, as before described in the carving under the Dean's seat.

Beck, which are:—"1st.—alpha and omega interlaced and surmounted by a cross patée fitched in the foot, between the letters r. b., for Richard Beck; 2nd.—A chevron between seven cloves, for the grocer's arms; 3rd.—A demi-virgin, couped below the shoulders, issuing from clouds, crowned with an eastern crown, her hair dishevelled, and wreathed round the temples with roses, for the mercer's arms." The animal, in this case, on the corbel table is a crouching lion. The desk end of the stall, belonging to the Canon in Residence, close to the chancel entrance, contains the arms of Thomas, Lord de la Warre, which are—"semée of crosses botonée fitchée, a lion rampant."

Organ.

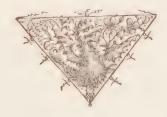
THE old organ, now to be seen in St. Saviour's Mission Church, Cheetham, was built in 1684, by the celebrated Father Smyth and renewed in The built in 1684, by the celebrated Father Smyth, and renewed in 1742. The present organ was erected in 1872, from designs by Sir G. G. Scott, and was presented by Mr. W. H. Houldsworth, M.P. The old rood screen—a fine piece of 15th century work—was restored in the same year, and a new overhanging cornice with fan tracery added to the western face. The organ case, above this, is 20ft. high, and is highly ornamented, coloured, and gilt. The chief feature of the west front is an octagonal projection divided by a rich transom, and covered by a crocketed and pinnacled canopy. The main body of the organ case terminates in two turrets, crowned by angels playing on musical instruments. The octagonal projection, on the east, is at a lower level than that on the west, and is enriched by a series of canopied niches. The design has a strong feeling of Dutch character in it, and is rather too bold to blend quite harmoniously with the rich but quiet detail of the stalls. The organ loft is reached by a turret stair (Stanley's work) on the south side. By glancing at Plan II. it will be seen that the pipe cases occupy a considerable area, and greatly obscure the light from the aisles. The carved wood of the rood screen and organ case was executed by Messrs. Farmer and Brindley, of London, under the direction of Sir G. G. Scott, the instrument itself being made by Messrs. Hill and Sons, at a cost of £3,000. The attributive work came to £2,000.



THE entrance to the chapter house, elsewhere described, is from the middle bay House, of the south choir aisle. The octagonal plan of this structure is generally attributed to Bishop Stanley, and Huntingdon is supposed to have previously erected a rectangular vestry. The following facts, however, appear to bear out the statement that Huntingdon erected a detached octagonal chapter house on the site of the existing structure; and as Jesus Chantry was not then built the building would be attached to the church by a short passage only (see Plan II.) During the restoration of the chapter house, when the wall at A (Plan I.) was being prepared for the completion of the N.W. and N.E. internal sides, the masonry was found to have been once cut to a width corresponding to the width of the external wall of existing structure, and to the height of same. Stanley must have broken this when he removed half of the N.W. and N.E. walls of Huntingdon's octagon to make provision for his large arch, with its panelled soffit and double door. Again, during the restoration of the present library and vestry, flues were introduced in the thick east wall, and the workmen again came upon the ashlar of the original N.W. external wall of the old chapter house.

T was in 1846 that the exterior was restored by Mr. Holden, the work being J executed with Horwich stone from the neighbourhood of Bolton. The interior was restored in 1866-1868, when an oak vaulted roof was constructed instead of the old flat roof ceiled with plaster.

T is lighted by four windows, of four lights each, somewhat similar to those in the J clerestory of choir. The walls are panelled in oak up to the sills of the windows. Each panel contains rich tracery, and the whole is finished by a battlemented cornice. On the west is a small doorway opening into the library, and the N.W. side contains a fireplace. The octagon is covered by a groined oak roof, the intersections of the groins being covered by well carved bosses. The ribs abut on the capitals of columns, rising from the ground between each window. The floor is of oak and parquetry work. Besides the loose seats, and the stationary wall seats, the Bishop's throne stands on the south side, and another carved chair is situated opposite on the north. A rich octagonal chandelier hangs from the centre of the vaulted ceiling.





Monuments and Grasses.



R. J. Palmer has treated this subject exhaustively up to the year 1848, when his work on the Collegiate Church was published. Since that time, monuments have been erected, some removed, and others placed in new situations.

Monuments in nave. THERE are now very few tablets to be found in the nave. Between the fifth and sixth windows from the west, on the north-side (prior to restoration), was a small tablet, in memory of Mrs. Ann Hinde, who died in 1724, having during her lifetime founded the Green-gown School, for the clothing and educating of poor children. On the north wall of north staircase is a tablet to Edward Greaves, Esq., who died 1824. Against the east wall of the projecting portion of this chantry is a mural tablet to Gamaliel Lloyd, merchant, who died June 17th 1749. It is decorated at the sides with pilasters, supporting a cornice and pediment.

SITUATED in the Trafford Chapel there is a memorial to Elizabeth Trafford, wife of John Trafford, of Trafford House, who died September 28th 1813. This monument was well executed by George Napper. The weeping figure and the cross are striking, the whole outline being developed by a background of marble.

N the south wall, just outside the old boundaries of the Trafford Chapel, is a monument to **Dauntesey Bulme**, Esq., of Salford, who died April 27th 1828. Beneath the inscription, which is skilfully distributed, there is a basso-relievo sculpture of the Good Samaritan. The work is of a high-class character, and the figures are well executed by Richard Westmacott.

Monuments in south choir aisle. staircase, is a plain marble stone, with inscription to **Robert Lever** and family, dating so far back as 1635. On the wall between the chapter house arch and the Byrom Chantry is a mural monument to **Thomas Ogocii**, of Manchester, who died 1766. Note should be made of the hanging festoons of oak leaves, indicating the supposed derivation of the name of Ogden (oakden), and of the curious initials T.O. Underneath this monument, on a level with the eye, hangs a monument to **Tharden Berrick**, who died 1667. It consists of a copper plate, within a black oak frame, of an elaborate and picturesque design. It has more the appearance of the record of a deed of gift than a memorial to a single man. The elaborate Latin inscription and Herrick's arms and crest are a study in themselves. The monumental brass plates in the aisles have been removed; some of them are to be seen in the chapter house.

T the S.E. end of the south aisle is a picturesque group of four monuments. The most westernly—a mural work—is to the Rev. George Ogden, B.D., "Fellow of Jesus College, Cambridge," who died in 1706, aged 70. The inscription is on an oval slab of stone, above which is the motto "Audentes fortuna juvat." Above this is the crest (a visor and boar) covered by an oak tree—a curious composition already explained. Next comes a more modern monument to 30nathan Dawson, who died in 1815. It is the only pure Gothic mural monument in the church. Next, and in the corner, is a noble alabaster statue to Thomas Ifleming, who died at Broughton View, Pendleton, September 28th 1848. This upright and commanding figure stands on a circular pedestal, and was executed by E. H. Baily, R.A., of London, in 1851.

THE fourth monument, under the centre of the east aisle window, is "To the memory of the Rev. Hoam Bankes, A.M., late fellow of this Collegiate Church, who died February 16th 1750."

THE Byrom Chantry contains a large number of tablets on the west wall, many Monuments in Byrom's of which will have to be removed owing to the progressing restorations. The Chantry. most southerly is a mural monument to William Clowes, of Hunt's Bank, who died in 1772; it is of sienna and statuary marble, but the design is hardly noteworthy. Next is a somewhat plain tablet to Eleanora Byrom, who died 1838. Next is a monument to Thomas Moss, who died 1760. Below this there is a tarnished brass plate—the inscription being almost unreadable—in memory of "Aathaniel" Gaskell and his family. He died in 1716.

ORTHWARDS of this is a well-designed tablet "In memory of Henry Atherton Esq. of Lincoln's Inc. Provided the Provided Henry Inc. Provided Henry In Atherton, Esq., of Lincoln's-Inn, Barrister-at-Law, who died August 17th 1816." Above the inscription is an urn, partially enveloped in drapery. Lastly is the fine monument to the Moss family, their deaths ranging from 1739 to 1769. It was once situated between the two main south windows, but has lately been moved to this conspicuous position. It is supported, on each side, by two trusses, and in the centre are two beautiful cherub's heads. The inscription is surrounded by folds of rich drapery, above which is the cornice and a finely-carved urn; above this comes a composition of the armorial bearings, with drapery and foliage; at the top is the motto "ut hora sic vita," a winged hour glass, a serpent, and a scroll. The carving was executed by William Bradshaw, a native of Manchester.

T the east end of the Byrom Chantry there is a handsome monument to Charles Lawson. A.M., who died 1807. The monument, originally fixed above the doors of the chapter house, is due to his pupils at the Grammar School, over which he had presided for fifty-eight years. It was not, however, until 1810 that Bacon executed the work. At the base of the pyramidal tablet is a carving of Mr. Lawson and two pupils. At the corners the motto "By industry we obtain knowledge," is illustrated by a bee hive and an owl (Grammar School Crest). On the same wall is an inscription on brass to TRobert Mosley, Archdeacon, who died 1868.

TULME'S Chantry no longer exists, and the brass to "Tailliam Bulme, of Hulme, Esq., buried October 29th 1691, aged 61," which formerly was placed against the east wall of the chantry, is now situated on the diagonal wall at the corner of Byrom's Chantry. On this brass the arms and crest of Hulme are plainly incised.

Monuments in Lady Chapel.

On the south side of the chapel (once beneath one of the east windows) is a cumbrous monument to "Edward Chetham, Esq., of Castleton, Turton, Smedley, &c., who departed this life February 19th 1769," erected by his sisters. A portrait of the departed in basso-relievo, on a circular panel, hangs on the face of a pyramid with curved sides. Below is a plain tablet to Mary Greene, who died 1796.

No the north side is a monument to **Samuel Chetham**, of Castleton, &c., who died 1744. This monument, which has lately been cleaned, is amongst the most interesting in the church. A panelled pedestal, containing a long inscription, is supported on the ground by a firm stone base. Over this is another pedestal containing in low relief a well carved representation of Chetham's armorial bearings. On the top is a fine bust.

Monuments in north choir aisle. The imposing statue of **Sir Humpbrey Chetham** is situated under the east window of the aisle. The figure of white marble is in a sitting posture, raised on a pedestal and surrounded by an iron railing. The following is the inscription on the north side of the pedestal—"Humfredo Chetham, Hospitü et Bibliothecæ fundatori D.D. gratus alumnus 1853." The mantle, ruff, stockings, long hair, and scull cap are an illustration of the picturesque costume of the time in which he lived, viz., 1580 to 1653. The work was executed by Mr. W. Theed, and the boy at the base of the pedestal is supposed to be a model of his son. The lad holds a book containing the words "He hath dispersed abroad and given to the poor," "His righteousness remaineth for ever." The late Prince Consort is said to have taken great interest in the sculptor and his work. The statue was the gift of George Pilkington, Esq.

T the back of the statue is a small mural tablet to Adam Oldbam, merchant, of Manchester, who died in 1784.

The first is to **Entony Mosley**, who died 1607, aged 70. The crest is "an eagle displayed," and the arms in both cases are "a chevron, inter three mill picks." The second is to **Oswalo Mosley**, who died 1630, aged 47, crest "a fesse between three eagles displayed." The figures, above the inscription in each case, are interesting as illustrative of the costume worn at that time.

Monuments in Derby Chapel. Chapel. The most northerly is erected to George Lloyd, Esq., barristerat-law, who died 1804. It is adorned on the top with a Grecian pediment and scrolls.
The next is sacred to the memory of the Rev. 30bn Clayton, M.A., who died 1773,
having been both "chaplain and fellow of this church," and consists of a pyramidal
tablet on a pedestal, and an oval containing a figure. The next monument is to
frances "ball, who died in 1828; on it is sculptured, in basso-relievo, an
impressive figure of woe and sorrow. The most southerly is to Mrs. Catherine
Digot, who died 1792. Above this is a small tablet to the memory of the
Rev. Richard Milward, LL.B., chaplain of this church, who died 1789.

THE brass of Tarden Stanley is perhaps the most historically interesting monument in the church. The plain tomb is situated within the Ely Chantry, on which is inlaid this most interesting brass of the warden (once bishop of Ely), in his espiscopal robes, with his crosier and mitre. The lower part of the figure is incomplete, the inscription however remaining. In 1812, after an interval of 287 years since his interment, the tomb was opened. Stanley had died excommunicate, and it was thought that his body would not lie buried within the pale of the church, and this proved to be the case. In 1850 the old stone monument was renewed, and hence its modern appearance.

EARLY the whole of the fittings of the chancel are monumental. The monumental Monuments brass plate commemorating the family of Ordsall, of Ordsall Hall, once situated in the choir, has been removed to the chapter house. The triangular brass plate contains an inscription (restored by Mr. Palmer) greatly obliterated in the centre by the tread of feet. It is surrounded with escutcheons containing armorial bearings.

THE brass to John Buntingdon, warden, 1422-1458, was once on the surface of a large slab in the middle of the choir; it was removed to the vault below when the choir was paved. The Latin inscription "Dominedilexi decorem domus tue" is on a label proceeding from his mouth. The brass is not complete, but the incised stone shows that the figure was once surmounted by a rich ogee canopy. The length of the slab was 7 feet 6 inches, and width 3 feet 6 inches. The figure represents the warden attired in his eucharistic vestments.

In this brief account, I have strictly confined my attention to the architectural monuments.

ANY of the pavement slabs cover the remains of interesting men, and many have most instructive inscriptions, which, however, it seems inappropriate here to attempt to analyse.





Stained Glass.

HE church was once full* of stained glass, which has been destroyed at various times, chiefly in the 17th century. Now, the only remnants of the ancient stained glass are to be found in the central window of the chapter house, removed there from the great east window during the introduction of fresh glass. A correspondent in the *Academy*, July 19th 1884, states that there is in the east window of the parish church of Messingham, near Kirton-in-Lindsey, some stained glass which was removed from the then Collegiate Church about sixty years ago.

Nave.

Heaton, Butler, and Bayne, of London, being in memory of Mr. James Collier Harter. The Ascension is represented in the upper half, and the Acts of Mercy in the lower half. On the north side of the tower is a window erected to the memory of Samuel Fletcher, who died October 13th 1863. The colours are somewhat strong and unblending, and the work is by no means one of Hardman's best. On the south side of the tower, looking west also, is a window by R. B. Edmundson and Son, of Manchester, erected in 1850. The panes of glass are somewhat large and coarse, but the figure of Aaron is striking. The window looking south, next to this, is also by Edmundson, and is in memory of the late James Dunn. In Brown's Chapel is a window in memory of the late Rev. Thomas Clowes, executed by Hardman, of Birmingham. In St. Hicholas's Chantry exists a small piece of stained glass "given to this church (1847) by Sir Thomas de Trafford." It is melancholy to record that at present the north side of the nave has not a particle of stained glass, and the twelve clerestory windows have only one with coloured glass, viz., the fourth from the west on the north side. This was erected in memory of Mr. William Henry Woodcock, who died November 2nd 1870. The work was carried out by Mr. C. A. Gibbs, of London.

Choir.

THERE are only three stained glass windows in the clerestory of the choir. No. 1, from the west on south side, is—"To the glory of God, and in token of affection to this Cathedral and Collegiate Church—the gift of N. W. Gibson, M.A.,

^{*}Note.—The following extract from Hollingworth's History proves this:—"The windowes were richly painted, the east window of the South Isle had Michæl and his Angells; and the nine orders of Angells fighting with the Dragon and his Angells; the east window of the North Isle had St. Austin and St. Ambrose singing Te Deum laudanus; and the other windowes represented some canonical or ecclesiastical story. In the middle Stanchion every window, especially in the 24 uppermost windowes, was the picture of the Virgin Mary. But at the uppermost end of the outermost North Ally, neere to Strangewaies Chapell, was a very rich window, whereby was described our Saviors arreignment and crucifixion, with some pictures of the Trinity, with verses."

Senior Canon, 1878." It was executed by Hardman. No. 3, on south side, illustrates the Presentation in the Temple, and is-"To the glory of God, and in memory of Elizabeth, the beloved wife of Nicholas William Gibson, M.A., Canon of this Cathedral. She died November VI. 1861, and was buried at St. James' Church, Birch" (see inscription). It was executed by Messrs. Ward and Hughes.

the north clerestory window of the choir was executed by Chyton and Bell, of London, and an inscription records that—"This window, representing the raising of Lazarus, in the north clerestory in the choir of the church, was erected by the heirs of Edmund Coston, J.P., of Park Hill, in Higher Broughton, to the memory of himself and of his wife Julia Anne Bancroft, and whose remains rest together in the churchyard of St. Paul, Kersal Moor. E. C. was born in December 1803, died on Ascension Day 1873."

The cast window is filled with good stained glass, by Hardman, of Birmingham.

The centre of the seven lights gives the Crucifixion of our Lord; in the porth The centre of the seven lights gives the Crucifixion of our Lord; in the north lights are events which preceded it; in the south lights those which followed. It was executed in 1859. The window at the cast end of the south choir aisle is—"To the honour and glory of God, by a citizen of Manchester, once a chorister of this church," and a poor college boy (Mr. Pilkington). The glass represents the four Evangelists and our Saviour in the centre, and is by Wailes, of Newcastle-on-Tyne. The two windows on the south side have in each corner the initials G. P., and are dated 1858 and 1859; the subjects can be easily examined. The glass is executed by Edmundson and Son, of Manchester. The east window of the north choir aisle is erected in memory of Sir H. Chetham. It has the initials G. P. in one corner, and along the bottom the inscription—"Nat. 1580. In memoriam Humphredi Chetham ob. 1653." Faith, Hope, and Charity are depicted. It was executed by Wailes, of Newcastle-on-Tyne, in 1853.

THE Lady Chapel, better known as the Chetham Chapel, is lighted by six windows, Lady Chapel all of them containing good stained glass, executed by Messrs. Moore and Son, of London. Of the two east windows, the subject on the north is—"The Adoration of the Magi," and on the south—"The Crucifixion." The glass was put in during 1884. Of the two windows on the north, executed during 1883, the most westerly is-"To the glory of God, and in memory of Edith Mary, wife of E. Romilly, and daughter of B. M. Cowie, Dean, who died 1880." The subject of the design is the Annunciation. The other window on this side is erected in memory of the widow of the late R. C. Sharp, who died 1881, and illustrates the visit of Joseph and Mary to Zacharias and Elizabeth. Of the two windows on the south, executed during 1884, the most westerly is to the memory of John Allen, and illustrates the Descent of the Holy Ghost. The other window on this side illustrates Jesus preaching in the Temple.

The cast window, opposite the library entrance, was given by George H. Bowers, in 1869. It represents St. Jacob, St. Andrew, St. Philip, and St. Bartholomew, and is executed by Messrs, Ward and Hughes, of London. The S.E. Window is a memorial to Daniel Wray, and executed by Clayton and Bell, London, in 1866. The south window, representing St. Peter, St. Maria, St. George, and St. Paul, was fitted up by R. B. Edmundson and Son. The window contains portion of the old stained glass, removed during 1859, from the east window of the chancel. The 5.10. window was given by Nicholas Gibson in 1869, the work being executed by Messrs. Ward and Hughes, of London.

Derby Chapel.

- trom the west, in the vestibule, was erected by James Chadwick, churchwarden, in 1863. The boys' faces in each of the outer lights are of a remarkably thoughtful cast. The work was executed by Mr. Hughes, of London.
- Mo. 2 window contains glass forming a remarkable contrast to that of the previous one—here white and yellow predominating. It is dedicated—"To the glory of God, and in loving memory of Thomas Broadbent, Esq., of this City, born November 14th 1790, died March 27th 1875, the gift of his daughter Eliz. Boyd Garfit." The illustrations in the four lights are severally from Genesis, xlvii—13 and 14; Job, xlii—17; St. Luke, ii—28 and 29; Revelations, vii—9. The glass was executed by Hardman, of Birmingham.
- **1Ao. 3 window** is erected in memory of Robert Barnes, J.P., D.L., Mayor of Manchester in 1852 and the following year, who died 1871. The illustrations are severally from St. Math., viii—3, and ix—25, and xix—15, and St. Luke, xviii—42. It was executed by Messrs. Clayton and Bell, of London.
- **1Ao. 4 window** was "Erected by the sons and daughters of the late William Newall, of the Limes, Old Trafford, Manchester, Esq., who died February 5th 1851, in affection and reverence for his memory." It was executed by Messrs Ward and Hughes, of London, in 1866, and in colouring and style is like No. 1. The grouping is excellent and the figures well designed. The lights severally illustrate Jacob's Dream; The meeting of Jacob and Laban's daughter at the Well (2 and 3); and Jacob meeting Joseph.
- **Mo.** 5 window is the most easterly window on the north side. It is the only one in the church of Renaissance character, and illustrates St. Mary (1); "Woman, why weepest thou" (2 and 3); and St. John (4). It is by Berlinsen and Gryles, of London.

The cast window of the Derby Chapel was executed by Messrs. J. B. Edmundson and Son, in 1862—one of the largest in the church, but containing by no means the best glass. In the upper part seven beautiful scriptural texts are illustrated, the most noteworthy being—"Suffer little children to come unto me, and forbid them not, for of such is the kingdom of heaven." The three central lights of the lower part contain an illustration to—"Let all the Angels of God worship him."







- THE ORIGINAL WEST TOWER -



ToBer.

HE west tower of a church has often a most interesting history, and the tower of Manchester Cathedral is no exception to the rule.

THE lower portion of the old tower (removed in 1863), was built Tower and probably about 1330. It was most likely an appendage to the when built. old building which existed before Huntingdon's time; and we know that warden Langley joined his stone structure to it. The upper portion, however, from the sills of the belfry windows, with all its ornaments, was built by George West, in 1518. The families of Stanley, West, and Byrom were all connected with the building or altering of this old structure. It may be well to notice here that in 1864, when the foundations of the new tower were being laid, some interesting fragments of stone were found, the character of the mouldings and the dog-tooth ornament giving certain evidence of a stone church sometime previous to 1422.

THE following notes on the old tower are largely taken from a description by Mr. J. Palmer, and are sufficient to show that the new tower contains all the best features of the old one, and the appended etching is copied from a photograph kindly lent by Mr. J. P. Holden.

T was divided into two heights by a moulded cornice, a little below the belfry windows, and above this cornice a battlement was traceable showing the termination of a still older steeple. Ornamented buttresses, which terminated at the top of the tower, strengthened the four corners. Near the bottom of the tower in each buttress was a niche, covered by a sculptured canopy, and containing a carved corbel to support a statue. The main west entrance was enriched with appropriate mouldings without any jamb shafts. Above this door rose a broad well-proportioned pointed window. The tracery, originally good, seemed to have been replaced in later years by a very poor quality of workmanship. On each side of the upper portion of the tower were two windows. The enclosing arch was composed of the segment of a circle, intersecting circles of smaller radii at its springing. A niche flanked the side of each window. The portion of the wall up to the indented battlement was filled with cinquefoil tracery.

GIVE an extract from a description of the interior of this original tower by Mr. Harland, which helps to show how inevitable had become its removal-

"The third floor was the belfry, containing the peal of ten bells. It was covered with a pitched roofing of slates, many of them blown off or broken, so that hail, rain, and snow fell directly on the bells. An ancient custom

existed to ring a merry peal of rejoicing yearly, on the 2nd of March, to celebrate some long forgotten anniversary; and two large flags waved from the staves, fixed by iron cramps to the pinnacles of the south-east and north-west angles of the tower. On the 2nd of March 1792, while the flags were waving, a tremendous gale of wind from the south-west suddenly arose, and by the vibration of the tower from the ringing, and the action of the wind on the flags, the two pinnacles were overturned. One of them pierced the roof of the nave, descended through the Chetham Gallery, and into the area of the old baptismal font below; the other fell in the churchyard on the north side of the tower, and buried itself a considerable depth in the ground. After this time only one flag was hoisted on the tower, by a flagstaff rising from the belfry and passing through the centre of the slated roof; but the timber of this great mast being found much decayed, it was sawn off in lengths and removed piecemeal; and from that time no convenience existed for displaying a flag from the tower roof."

THE beight of this old tower from the ground to the roof was 106 feet, its parapet and pinnacles 18 feet, making the total height to the top of the pinnacles 124 feet (the new tower is 139).

THE bells were so arranged that eight of them, the largest, were hung in suitable framework on one level, which, with the scaffolding, supports, &c., filled the whole floor of the belfry, while the treble and first bell were placed on a platform considerably higher than the rest. Sir Ralph Langley, the third warden of the collegiate church, gave the first chimes, consisting of five bells. Manchester is supposed to be the first town in England that possessed a set of chimes. In 1679 the five old bells were recast into six, and in 1706 the six bells into eight, and finally ten.

J^T has been already mentioned that the tower was in such a dilapidated state for many years that the flag was not hoisted, nor were the bells rung. The examination of the structure by Mr. J. E. Gregan, architect, and Mr. David Bellhouse, resulted in a decision to pull it down, the masonry being in a dangerous state.

New Tower and when built. ESIGNS for a restoration were prepared, and the foundation stone of the present tower was laid on August 4th 1864, by Dr. Prince Lee, the late Bishop of Manchester. In 1867 the new work was completed, and on Whit-Sunday, May 31st 1868, it was formally opened; the opening being celebrated by a municipal procession from the old Town Hall, and a service in the church.

HIS new tower is 139 feet in **beight**, and is, externally, 40 feet square up to the battlements, the walls being 5 feet thick. Mr. J. W. Graham carried out the work admirably from the designs of Mr. J. P. Holden, of Manchester. The material used for the exterior of the building is Fletcher Bank stone (from the quarries near Ramsbottom), and for the interior Bath stone.

This clock had been put up in the old tower in 1763, by Messrs. Hindley, of York.

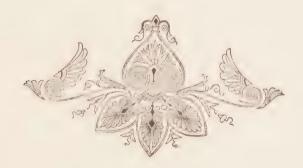
the following is a short description of the existing tower:—the tower is divided by string courses into four main stages. Decorative detail is almost entirely confined to the upper two stages. On the north, south, and west sides are respec-

tively two buttresses, each situated about six inches from the angle; these buttresses diminish three times at the several string courses. The first two stages on the south and north are plain, with the exception of a niche, rather below the centre of the second stage. This niche contains a carved bracket, and is covered by a decorated canopy. The first stage on the west side contains the doorway, dignity being given to it by a series of four steps. The arch is filled by a rich group of mouldings, which are "stopped" about twelve inches from the ground. The doorway is covered with a bold dripstone terminated by two heads. The west window of five main lights is sub-divided into ten by a transom. The double-centred window head contains rich tracery.

The third or clock stage is richly panelled. Below and above the clock face are a series of twelve quatrefoil panels, and on each side four oblong cinquefoil headed panels. The four spandrils are filled with quatrefoils and trefoils, and crowning all is the *fleur-de-lys* ornamentation. The buttresses are here capped by an enriched canopy.

substantial and richly-moulded mullion, each light being sub-divided by a thin mullion. A transom divides the window into eight lights, the top of each being filled with rich tracery. The two double-centred main arches of the window are covered by an ogee canopy, whose spandrils are filled in with carving. Above these are two similar arches, the interspace being filled with three cinquefoil headed panels, the whole being enclosed by a double-centred arch. Above this appear a series of enriched panels extending up to the cornice, whose cavetto is filled with carving. The buttress faces in this stage are divided into four panels; the second panel has an enriched canopy. On each side of the belfry window are two ornamented niches, whose brackets are situated on a level with the springing of the arch.

perforated tracery. One of the most original features of the tower is that the cornice is not carried round the pinnacle which caps each buttress, and behind this pinnacle is another on the angle of the tower. Thus, at each corner there are three pinnacles close together. Besides these there are, centrally situated and somewhat smaller, side pinnacles, all of which are tastefully designed and ornamented with crockets and finials.





Erterior.

Material.



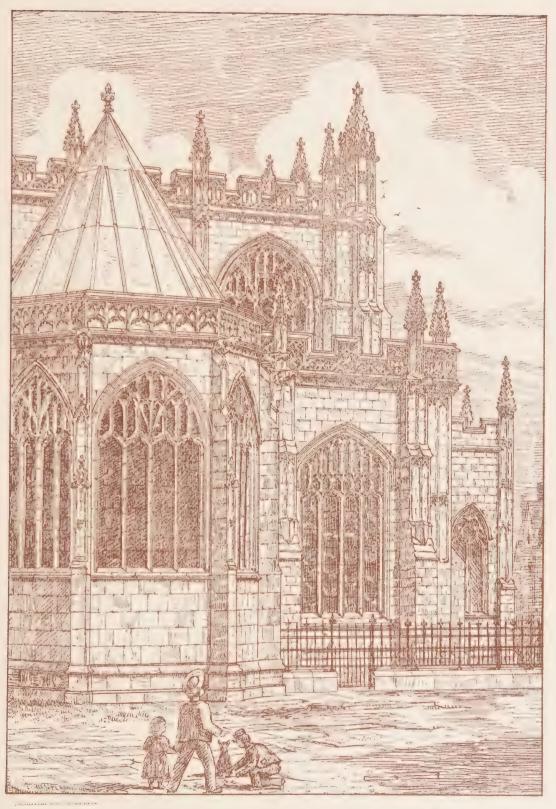
OST of the church was originally built of a brown sandstone from Collyhurst. In the restorations the exterior has been cased with Ramsbottom, Horwich, and Derbyshire stones, all of which are hard to work, but well suited for the outside of a Manchester building.

Description of a Bay in Derby Chapel.

SEFORE attempting to notice the various points of interest round the building, I select for description a law of the Darly Changle as typical of the architecture. select for description a bay of the Derby Chapel, as typical of the architecture of the church. Each bay consists of a window divided into four lights by mullions. The tracery is rich and of late perpendicular character. Under each light, which has a cinquefoil head, is a blank stone panel. The sill consists of three weatherings, the lowest weathering finishing on the top of a horizontal string course running between the buttresses. The jamb mouldings, with an octagonal base, contain a three-quarter shaft, which is continued round the double-centred arch. A moulded dripstone covers the window, and, extending vertically for about eighteen inches, is terminated by two heads. The base-plinth is in most places about 31/2 feet high, with a bold moulded weathering and a projecting plinth, as shown in sketch. buttresses consist of three well-proportioned and diminishing stages. The front face of the upper two stages is angular in the centre, and has moulded trefoil headed panels. The weatherings are "saddle backed," and the drip beautifully moulded. The junction at the cornice level is hidden by a boldly-carved gargoyle, and above the parapet rises a crocketted pinnacle. The cornice is about one foot above the level of the window. The cavetto in each bay is filled with a series of five grotesque and floral sculptures. Above this cornice is a perforated parapet, having richly ornamented battlements. In the lower part occur a series of squares, containing within them diagonal squares, foiled and perforated.

Description of the Clerestory.

by the parapet of the outer walls; and here, owing chiefly to the double-arcaded arrangement, a triforium is greatly needed, the lower parts of the clerestory windows being entirely hidden. Each bay is divided by a slender buttress, capped by a tall and well-carved pinnacle, rising above the battlements of the parapet. The spandrils of the nave are ornamented with quatrefoils, cinquefoils, and shields, whilst those of the choir are plain. In the nave, prior to the restoration of 1845, the tracery of the clerestory windows was plain, that of the choir was cusped. Above the cornice, whose cavetto contains carving, is a perforated and battlemented parapet. In the nave the mouldings of the parapet are plainer than those in the choir.



- CHAPTER HOUSE. - SOUTH AISLE OF CHOIR &C.



THE restored and richly-ornamented octagon stair turret, due to Stanley, rises Octagon above the parapet of the clerestory, at the junction of the nave and choir. Similar turrets are to be found at Wigan and Standish. The turret is divided into three panelled stages, besides its richly-crocketed pyramidal roof. The top stage contains two pairs of panels, and extends rather above the top of the parapet.

THE west front is composed of the tower, of the north aisle bay, and the wide outer-aisle north window, and the south aisle window. The postern, with a series of seven steps, was removed during restorations in 1884. This portion, now entirely rebuilt, though restored so late as 1815, was suffering somewhat from decay, especially as regards the tracery. The carving, though inferior to that in other parts of the church, was remarkable for a series of hideous and ludicrous faces, more especially at the terminations of the dripstones. An inscription over the small door, built as an entrance to the old galleries, recorded the rebuilding during 1815 and 1816.

THE porch was originally built by a person called Bibby, in 1685, and subsequently S. Porch. rebuilt at the expense of the parish. The doorway has a four-centred arch. The jambs are well moulded, and contain on each side treble three-quarter shafts. Above the arch is a horizontal decoration of diamondwise quatrefoils. The spandrils are filled with encircled quatrefoils and trefoils. Above this, in the centre, is a rich canopy and niche. On each side of the niche are two small windows, the rest of the wall space being panelled. One step gives admittance to the church.

St. George's Chantry, recased in 1873, occupies the adjoining two bays. It is St. George's worthy of notice that the return on the post of the times, contained a door and a window (see Plans I. and II.) The carving of the cornice is good, and the restoration well carried out.

THAT a contrast is to be seen in the next two bays of the Trafford Chapel St. Nicholas's (Chantry of St. Nicholas). This was restored externally with Collyhurst stone in 1809, according to all appearances in no recognised style whatever, and still remains to disgrace the building. The clumsy moulding of the dripstone, and the hideous attempt at tracery are apparent at a glance. The buttresses, intended as an imitation of the typical S.E. buttress, are inaccurate in almost every detail.

THE Byrom Chantry occupies the next three bays. The most westerly contains the private choir entrance; it is panelled on each side, and above the moulded arch is a battlemented cornice. The tracery of the windows is in good preservation, the whole chantry having been recased and restored in 1868, when the obelisks on the tops of the buttresses were removed.

THE Octagonal Chapter House is lighted by four windows, and has buttresses at the four external angles. It is to be regretted that the most westerly window is so cramped against the aisle wall (see Plan II.) The tops of the buttresses, which diminish three times, are overlapped below the parapet by a boldly-projecting gurgoyle. The solid parapet is faced on each side with six traceried panels. The chapter house was restored by Mr. J. P. Holden, architect, in 1847, with a stone from the neighbourhood of Bolton.

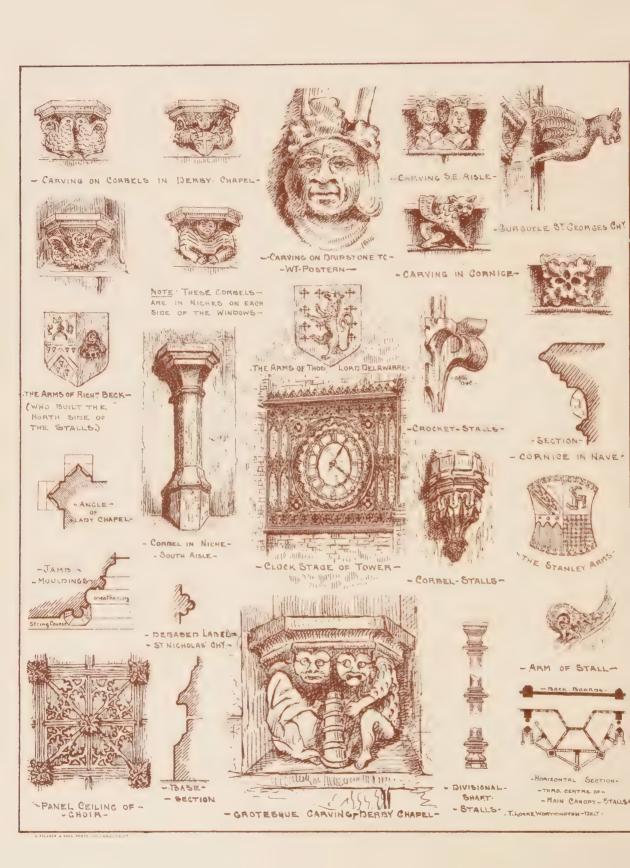
THE buttress situated about two feet from the S.E. corner of the church is an admirable piece of design and workmanship, and, with the others in the two bays of the south choir aisle, acted as models for all the restorations to the buttresses in the church.

East Elevation. THE east elevation, being shut off by a railing and situated close to a block of buildings, can only be appreciated with difficulty. It includes respectively the north and south aisle windows, two windows of the Lady Chapel, the large east window, and the east Derby Chapel window. The cornice (excepting that of Lady Chapel) is filled with sculpture. The east window of seven lights contains good tracery. The buttresses of the Lady Chapel are placed directly at the corners, and are terminated by pinnacles (see sketch Plan of same). The solid and battlemented parapet surmounts a well-moulded cornice.

North Elevation.

THE whole of the eastern half of the north elevation is in good preservation and the detail fresh, having been restored in 1859. The tracery to this portion is very delicately worked, perhaps more so than in any other part of the church, and the windows are supposed to be facsimile restorations of Stanley's work. It should be noted that on plan the buttresses are nine inches from the angles. The carving in the cayetto of the cornice claims examination, more especially the N.E. bay, containing three grotesques and three leaf ornaments (see sketch). The Ely Chantry, lighted by three windows and having two buttresses at each corner, extends out from the second bay. Westwards is situated the north choir entrance, with two steps, occupying the most westerly bay of Derby Chapel. It has an ogee-shaped crowning arch, with an excellent crocketted dripstone, terminated by two heads. The spandril is enriched with oak leaves. The rich jamb mouldings contain small demi-shafts. The next bay has been greatly altered during the last century; this may partly be seen by comparing Plans I. and II. In the central battlement over this bay (St. James's Chantry) is a carving of the arms of De la Warre, supported by a demi-angel in alto-relievo. The arms are "crusilly of crosses, botonée fitchée, a lion rampant, quartering cantalupe, three leopard's heads, jessant-de-lis." Nothing certain is known, but it was probably removed here from some other part of the church. It should be noted that the window of this bay is somewhat wider than the rest, an interesting fact when we refer back to its history. The detail in these six nave bays, executed during the rebuilding of this part of the church, 1815 to 1816, was far coarser than that in the rest of the church. The north nave entrance, which has been entirely removed this year, was a very bad restoration. What it was prior to 1816 may be seen in Mr. Palmer's illustration in the "Foundations of Manchester," p. 214. Further particulars of the restorations are given in succeeding pages.







Restorations.

HE restorations and alterations of the Manchester Cathedral are, in themselves, an involved study. The Cathedral is in fact a "restored church," and very little of the original building remains. The following chronological table, compiled with some difficulty, will show that the chief restorations took place at the following periods: 1814-1816, 1819-1828, 1845-1873, 1882-1884:—

- 1638.—Warden Richard Heyrick repaired and releaded the roof over the chancel and side aisles. The battlements and pinnacles on the clerestory walls of the chancel were renewed, and probably also those on the clerestory walls of the nave, as they corresponded previously to restorations which were made in 1815.
- 1750.—On an inscription at the entrance to the Derby Chapel we learn that—
 "The Roof over this Passage was thoroughly repaired and new leaded at the expense of the Parish by the Churchwardens." The Lady Chapel was rebuilt about this time.
- 1774.—The window opposite the entrance from the north aisle into the Derby Chapel was repaired at the expense of the parish.
- 1803.—The east window was poorly restored, and the east end cased on the outside. The old cornice at the east end was reset. The window at the east of the north chancel aisle was renewed, but the rest of Huntingdon's work was not touched. The Lady Chapel was again restored.
- 1809.—Two bays of St. Nicholas's Chantry were recased in a debased style, the form and detail of the windows and mouldings being completely changed. This piece of workmanship yet remains.
- 1810.—The upper part of walls, cornice, battlements, and buttresses of Byrom's Chantry were renewed, some interesting cornice sculpture being removed. The "obelisks" which Mr. Palmer describes with horror are now removed. In the same year Hulme's Chantry was rebuilt.

RESTORATIONS went on between 1814 and 1828 with some intermission. Part of the expenses were defrayed by the owners of the various chapels, e.g., Earl Ducie, Earl Derby, &c., and £16,000 was expended by the parish.

1814-1816.—Considerable restorations of the nave were carried out. The interior was coated over with Roman cement.

- 1814.—The window which lighted St. James' Chantry was restored. This window has now been placed in line with the five other bays [cp. Plans].
- 1815.—New tracery was placed in the clerestory windows, from the chancel arch to the tower. The galleries on north and south of the nave were built, pews of the church renewed, and other repairs effected at a cost of nearly £20,000. The two bays of the wall to Brown's (St. George's Chantry) Chantry, with the small return at the east end of the same, were taken down and rebuilt. It was then that a small doorway, lately however removed, was placed in the east corner.
- 1816.—The northern half of the west front, including the westernmost window on the north side and the end of the south aisle, were rebuilt. A small doorway, now removed, adjoining the buttress between the windows at the end of the north aisle (see Plans) was added for convenience of entering the gallery, and the northern window (on this west side) consequently pushed about three feet farther northwards. The galleries which were erected 1814-1815 wanted more light, and so the windows along the north front were raised as much as the roof would allow, and transoms added to each.
- 1817.—The fourth window from the west end of the Derby Chapel was restored, having been blown into the chapel by a gale of wind.
- 1815-1819 The roofs of side aisles of nave were repaired, ceiled over, and worked into compartments. Previously they had open rafters.
- Mr. Palmer—"The workmen took an unwarrantable liberty by altering the sweeping canopy and trefoil embattled ornaments over the arch of the north entrance door; for, instead of the fine outline and foliage of the ancient crockets and chaste trefoil embattled ornaments, they have been replaced by a piece of heterogeneous sculpture in imitation of cabbage leaves. The arch over the door has likewise been considerably depressed, and mouldings everywhere around the door have been materially altered from the original." This has been removed during 1884.
- 1819.—The churchyard was properly enclosed with iron railings, and a faculty obtained from the Bishop of Chester prohibiting interment.
- 1820.—The battlements and pinnacles of the choir were renewed creditably, but the walls beneath were left in their decayed state.
- 1828.—Two windows on the west, and one on the east of the Ely Chantry, were restored.
- 3^T was, however, in 1845 that more important restorations were begun, under the superintendence of Mr. J. P. Holden, architect.

- 1846-1847.—The exterior of the chapter house, and subsequently the interior, were restored. Seats refitted in St. George's and St. Nicholas's Chapels. Restorations were continued intermittently up to 1866, and comprised—In Choir: the south outer wall; east end of south aisle; south clerestory; east window. In Nave: south clerestory, including turret; north clerestory, in continuation of the choir north clerestory.
- 1847.—Recolouring of roof carried out.
- 1850.—A partial restoration of the tabernacle work of the Stalls, instituted by Rev. C. P. Wray, canon.
- 1853.—Window at east end of north choir aisle was restored.
- 1854.—Parapet, exterior walls, and tracery of two south clerestory windows were restored.
- 1855.—The remaining four bays were restored. The stone reredos was erected and the Bishop's throne completed.
- 1858.—Four north clerestory windows were restored.
- 1859.—The doorway to the Derby Chapel from the north was made, and the roof and fittings of the chapel renewed. The west Chetham Gallery was taken down. Parish portion of church was reseated. The choir roof and the ceilings of the north and south aisles, and the south gallery ceilings, were repaired and releaded.
- 1860.—East window was restored. The choir was paved. The piers and arches of choir were cleaned.
- 1862.—Two windows and buttresses in the Ely Chapel were restored, and subsequently two bays of Derby Chapel adjoining.
- 1863-1864.—The ceilings of the north and south aisles were repaired.
- 1864-1867.—The new tower was built.
- 1867-1868.—The exterior walls of the Byrom Chantry were restored. The Registry Office was erected in St. James's Chantry.
- 1868.—Interior of Byrom's Chantry was restored; cost was paid by Miss Atherton. An oak vaulted roof was constructed in the Chapter House.
- 1873.—The south west side of nave and porch were restored. The two bays of Brown's Chapel restored by Mr. Dawes, architect.
- 1876.—South gallery and staircase were erected. It has lately been decided to remove this gallery, so that in future the church will be free from any such disfigurements.
- 1883.—North gallery entirely removed.
- 1882-1883.—The nave columns and arches were entirely renewed. The clerestory recased internally.
- 1884.—The roof restored in the best English oak, and left with admirable taste, uncoloured. The north west corner of the nave was rebuilt. A new projecting north porch and registry erected.

THE report of Mr. Jos. S. Crowther, architect, 1882, states that—"The springing stones of arches immediately resting on the columns had been cut away, so as to leave an area of little more than 14 inches square to carry the superincumbent load. The piers of the arch at the eastern end of the nave have been grievously mutilated and reduced to a dangerous thickness. . . . The masonry of the arch has been seriously shaken and disrupted by driving iron hooks and wooden studs into it." Most of this had been done by our forefathers at the beginning of this century, preparatory to coating the whole with Roman cement. The shafts, capitals, and especially the bases were cut away, and one of the columns on the east side was actually patched with brick. Mr. Crowther reports that—"The chancel arch, with its great piers forming the eastern termination of the nave, has been, if possible, more grievously mutilated than the lateral arcades, for the masonry of the piers, which contain winding staircases leading to the roof, has been in parts reduced to a thickness of three inches only. . . . The masonry of the arch and heavy wall above it has been seriously shaken and disruptured by the process of driving in the iron hooks, and the stonework has settled down in consequence, depressing the arch about five or six inches from its original contour."

THESE foregoing particulars show how necessary are the restorations and alterations now in progress.

Finis.



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